

Kiwi Flyer

NO ONE TOLD THESE KIDS KIWIS COULDN'T FLY

CAST LIST

Ben	Edward Hall
Jeff	Tikirau Hathaway
Wayne	Vince Martin
Karen	Tandi Wright
Mr Lumsden	Dai Henwood
Shannon	Myer Van Gosliga
Shayne	Doug Colling
Shirelle	Jane Winter
Slug	David De Thierry
Stewie	Matt French
Amanda	Brittany Dick
Katie	Hannah German
Hippy Information Officer	Liz Woodall
Stan	Pete Hansen
Elliot	Hayden Waller
Smart Alec Boy	Matthew Eddy
Ben's Dad	Troy Warring
Announcer	Kent Robertson
Neighbour	Phil Bergman
Busker	Dan Kendrick
Motorist	Pete Rainey
Grocer Boy	Thomas Jones
Strongman	Bruce Waterrells
Checkout Operator	Becky Morgan
Gardener	Rupert Winter
Old Lady	Joy Mathews
Mother	Helen Schulter
Road Patroller	Bridget Sanders
Ambulance Officer	Tracey Parks
Soldier	Steve McQuillan
Sweetheart	Angela da Silva
Jeff's Mum	Ricki Keelan
Jeff's Dad	Craig Wilson
Market Customer	Gordon Dacombe
Timekeeper	Michelle Dacombe
Safety Officer	Amanda Cottle
Practice Official #1	Doug Nottage
Practice Official #2	Tim Bayley
Practice Official #3	Phil Loughnan
Starter	Ian Jones
Scrutineer	Hugh Neill
Race Official #1	Stephen Eaton
Race Official #2	Adrienne Ford

Race Official #3
Guitarist/vocalist
Drummer
Bass guitarist
Tambourine/backing vocalist
Additional vocalist
Ben stunt double
Ben trolley double
Shayne/Shannon trolley double

Tim Bassett
Alex Hargreaves
Sam Hough
Jack Howie
Sasha Broad-Kolff
Caitlin Gladstone
Henry Jaine
Liam King-Turner
Jared Dacombe

SYNOPSIS

When 12 year old Ben sets out to win the local trolley derby in memory of his father, he learns what matters in life when he is forced to battle cheating opponents, dodgy loan sharks and a mother who has banned him from the race.

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Twelve year old Ben and his dad plan to build the race-winning 'Kiwi Flyer' for this year's Nelson Trolley Derby. But Ben's dream is dashed when his father is killed in a car accident returning home with the newly-built trolley.

Ben later encounters cocky, Aussie-born class-mate Shannon and his thuggish, boy-racer older brother Shayne, who have had a choke-hold on the trolley race title for the past four years. They insult Ben's late dad, once a trolley derby driver himself, calling him a 'legendary loser'. Ben scuffles with the much-larger Shayne, but the taunt shocks and stings.

At home Ben asks his mother, Karen: was his father a loser? Still grieving for Ben's dad and holding the trolley derby responsible, she makes it clear to Ben that he is to have nothing to do with the race.

At Ben's school's 'bring-your-parent day' Shannon's father Wayne, an ex-league star now used-car sales king, tells the class his motto of 'Win At All Costs' and brags how this year, the winner's mantle in the Trolley Derby will pass from Shayne to Shannon. Witnessing the bond between Shannon and Wayne and determined to uphold and hang onto the memory of his father, Ben sets out to secretly build his own 'Kiwi Flyer' and win the race.

He recruits his mate, mechanically-minded farm-boy Jeff, to help. In return he will act as Jeff's go-between with class cutie Amanda, whom tongue-tied Jeff wants to take to the school dance.

After a less-than-successful first test run, Ben borrows money for new, extra-fast wheels from Stewie and Slug, the school loan sharks, gambling that a win in the race will secure the prize money to pay them back and avoid a beating.

Ben unwisely boasts to Shannon of his trolley's speed. Shannon alerts his dad. To counter the new threat, Wayne and Shayne covertly modify their racer to include hidden outlawed gas-canister rocket-boosters.

Seeing Shannon's trolley now clocking a faster time, Ben and Jeff suspect foul play and carry out an industrial espionage mission to Wayne's workshop. They are found out and chased, but not before Ben has discovered the secret of the rockets. He becomes crestfallen when he realises that no-one will believe his story, and angry at his father for not being around to help him.

On the pre-race practice day Ben is challenged to a grudge race by Shayne and Shannon. Forced off the road by Shannon's aggressive driving, Ben's trolley is smashed beyond repair.

When Karen discovers Ben's deception they confront each other and their mutual grief comes to the surface. Finally mother and son are able to grieve together. Karen gives Ben permission to continue in the race. When Ben tells her he has no trolley, she reveals to him the welded-steel kart frame that Ben's dad had constructed: if they work together, they might get it finished in time.

As race day dawns there is one more thing Ben must do: set things right for Jeff with Amanda. Returning, he is ambushed by Stewie and Slug who have come for their money. Ben promises to pay them back with the winnings of the race, but they are unconvinced. Ben slips from their grasp and, with the clock ticking and the other trolleys lining up on the grid, makes it to the race just in time.

With a place in the finals, his dream of a victory for his father is in sight. Now with a stake in his success, Stewie and Slug plan to 'take care' of Shannon, Ben's main opposition. Remembering the advice of his father to be the best he can, Ben chooses to do the right thing and rescues Shannon, putting at risk what would otherwise be an assured victory.

Moved by Ben's action, Shannon declares that he will race fairly. But he is ousted from the driving seat by Shayne, disgusted at this act of sportsmanship. When the flag falls it is Ben and Shayne who race head to head. With the finish line in sight Shayne unleashes his illegal secret rockets. Pushed into the hay bales Ben closes his eyes as he careers towards a fallen advertising hoarding. But the *Kiwi Flyer* launches up the make-shift ramp and sails through the air to... cross the finish line and win by a beak!

On the shoulders of the cheering crowd Ben can now put the race to rest. He has not only won it for his mum and his dad, but he has been the best that he can be.

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PRODUCTION INFORMATION

Inspired by the Nelson Trolley Derby and shot entirely in and around Nelson at the top of New Zealand's South Island from August 19th -September 14th 2011, **KIWI FLYER** is a feel-good movie for the whole family.

It is directed and co-written by TONY SIMPSON who has come from a background in kids' television. Simpson wrote the screenplay with ANDREW GUNN, writer of all manner of children's entertainment, winning Best Children's Programme in 1998 for his *Beginners Guide To Space Travel* and currently writing for the long-running local kids' series *What Now?*

The film's producer, TIM SANDERS, is one of New Zealand's most successful filmmakers with credits including *Whale Rider*, *The Lord of the Rings: The Fellowship of the Ring* and *The Frighteners* and winner of two BAFTA's, an American Film Industry (AFI) award, an MTV award and a Golden Globe nomination. Most recently he produced the intriguing television series *This is Not My Life*.

KIWI FLYER stars EDWARD HALL (*Legend of the Seeker*) as 12 year-old Ben, who sets out to win the local trolley derby in memory of his father. In the process he learns what matters in life when he is forced to battle cheating opponents, dodgy loan sharks and a mother who has banned him from the race.

Ben's mum, Karen is played by TANDI WRIGHT (*Nothing Trivial, Out of the Blue*) with comedian DAI HENWOOD (*7 Days*) as his teacher Mr Lumsden and Auckland-based newcomer TIKIRAU HATHAWAY as best friend, Jeff. Jazz crooner and Beaurepaires front-man VINCE MARTIN is Wayne, the Australian head of the opposition family with JANE WINTER from Nelson's Soundstage as Shirelle and local boys DOUG COLLING and MYER VAN GOSLIGA as sons Shayne and Shannon.

The feature is shot by DAVID PAUL (*Until Proven Innocent, Rage*), with KEN TURNER (*Tracker*) as production designer, PAUL MAXWELL (*Sione's Wedding*) editor and DON McGLASHAN (*No. 2*) composer.

KIWI FLYER has been financed with kind assistance from the NEW ZEALAND FILM COMMISSION (NZFC); NZONAIR, MEDIAWORKS, NELSON CITY COUNCIL and THE NELSON VENTURE ACCELERATOR NETWORK.

The first Nelson Trolley Derby took place in the 1940s and has since become an institution in the community. Now held annually, it attracts a crowd of thousands. Eclectically designed trolleys of all shapes and sizes, made from a range of materials, race down Collingwood Street – the aim, to be crowned ‘Monarch of the Hill’.

Co-writer and director Tony Simpson grew up in Nelson where he was very familiar with the iconic event. Visiting his father in the city a few years ago, the two went to watch the race: “I was amazed at the amount of time and effort people put into their carts and thought it would make a great documentary,” he recalls. “Flying home I thought more about it, and coming from a background of kids’ television, I started to think more about a movie.”

Simpson has collaborated with writer Andrew Gunn on various children’s projects, so contacted him with the idea and together they developed a treatment. “What we set out to do is make a really great, fun, family kids’ movie,” says Simpson. “There hasn’t been a history of those in New Zealand, I think the last one was about 26 years ago, so we thought Kiwi kids need to see some Kiwi stories.”

“The most challenging thing was making sure that this was more than a movie with comical gags, stunts and action,” adds Gunn. “I’ve worked in children’s television for many years so I’m used to that sort of stuff, but to make the movie more cinematic we had to give it a heart and a spine and something with a little more depth.”

The pair applied to the New Zealand Film Commission (NZFC) for development funding, who were keen to progress the project further. “Once we had a script, we needed to get some other partners involved so we went to MediaWorks who own TV3 and TV4 and they came on board for the rights to screen the film,” Simpson explains. “Then we were able to access NZonAir funding and also had to find a distributor, so we teamed up with Rialto who are enthusiastic supporters of Kiwi films and guaranteed distribution throughout the country.”

Simpson also joined forces with one of New Zealand’s most successful producers - Tim Sanders (*Whale Rider*, *Perfect Creature*, *The Lord of the Rings*). “I found the story of **Kiwi Flyer** instantly appealing as a family film and have known Tony for many years now, so when I saw his name attached, that was a big plus for me to come on board,” he says.

“I always believed that Nelson was the perfect place to shoot a film because everywhere you point the camera it just looks fantastic,” says Simpson. “And that’s the story - the story of the Trolley Derby in Nelson.”

Consequently Simpson and Sanders approached the Nelson City Council who were keen to have a film shot in the city. "We also approached Nelson Venture Accelerator Network, a group of private investors who were interested in supporting the project as well. That was what enabled us to come to Nelson - without all of those components we wouldn't have been able to make the film."

The production then held nationwide casting calls in search of the young leads. "We weren't sure how we'd get on as there are only a handful of kids with agents, but Edward's audition was incredible," says Simpson of lead Edward Hall (Ben). "I had little tingles up my spine when he read one of the pieces, so we knew he was the one. He's a great little actor - we were very lucky to find him."

"Finding Tiki as Ben's sidekick Jeff was another wonderful piece of serendipity," Simpson continues of newcomer Tikirau Hathaway. "The magic they have on screen is quite something and they've become quite good friends during filming. Our first rendezvous was in Auckland and within five minutes I could tell they had a chemistry that was going to work."

The production also needed an actress who was going to bring an emotional sincerity to the role of Ben's mum Karen. "Even though we've got this slapstick comedy, at the core of the movie we needed to see a relationship between mother and son that would hold the emotional framework of the film together," Simpson explains. "Tandi Wright was it. She's a fantastic actress and there are some beautiful scenes with her and Edward."

"Tandi is a particular favourite - I've done a couple of productions with her now and she's a thorough professional," adds Sanders. "She's an actor you can trust and always delivers a magnificent performance."

Karen's love interest in the film is Ben's teacher Mr Lumsden, played by comedian Dai Henwood. "I was delighted when Dai joined the cast - he's universally popular in New Zealand right now and has a number of international projects on the go as well," says Sanders. "I think his comedic abilities have really enhanced the film."

"I've been a huge fan of Dai's - he's one of our foremost comedians and I just love his work, so I was rapt when he accepted the role of Mr Lumsden," adds Simpson. "He brings this lovely innocence to the role, but he also has a beautiful twinkle in his eye that reeks of mischief. He was a pleasure to direct and would always make me smile. He hasn't done a lot of drama but he's an absolute natural and brings his wonderful comedic timing to it also."

When focusing on the parts of the script that dealt with competition, the opposing team needed a certain Australian icon for the role: "There is a little bit of friendly rivalry between Australia and New Zealand in this film and Vince Martin, to many Kiwis, epitomises the great Aussie. Putting his name into the mix really cemented that for us," Sanders explains.

"It's just that typical Kiwi thing – you support NZ and any team that's playing against Australia!" laughs co-writer Andrew Gunn. "They make excellent villains - in this case as the wealthy baddies who've had the stranglehold on the title for the last four years."

"Vince brings this good old Aussie/Kiwi thing to the rivalry that we have. He is the Aussie we all know and love so it's been splendid having him. He has been in Beaurepaires ads here that have been running for about 25 years," says Simpson. "He makes such a good baddie and the great thing is, whenever you mention to people that he's in the movie, this great smile comes across their faces. That's part of the enjoyment of having him in the film – he not only brings the recognition, but people have a real soft spot for Vince that's wonderful.

"There's a lovely pairing between him and Doug Colling who plays his son - people think they're father and son, but they're not, Doug's a local boy," Simpson continues. "We had to cast a lot of roles out of Nelson, in particular the Aussie kids – the oldest one, Shayne, played by Doug Colling and Shannon, played by Myer van Gosliga. They were absolutely fantastic. Even though they're the baddies, I think they're the baddies that we're going love to hate. There's a saying that 'the best movies have the best baddies'. I think those two boys and Vince as their father are a great trio that our audience will love to boo and hiss at. Those boys brought their 'A' game to the set every day. Doug was just outstanding and Myer was only a rookie, but he picked it up straight away. I loved working with them and I know they went away having learned so much and wanting to do more in the business."

"We've got some great young actors coming up and not just Edward," says Director of Photography David Paul. "That stood out for me in the film and was really inspiring. Some of these kids had never been in front of a camera before and they blew me away – they really got it. I'd like to see David [de Thierry] (Slug) again one day, I'd like to see Doug again and Myer and Tiki – I didn't know Tiki had never acted before – I had no idea. I think they've delivered really good performances. They're so malleable and directable and really open to learn. If that's what they want to do, if it's their passion, they could seriously pursue acting."

Paul had been interested in **Kiwi Flyer** for some time. "Tony told me the synopsis and showed me a brief breakdown one night during dinner when we were working on a previous project together," he recalls. "I thought it was fantastic immediately, so I've kept tabs on him ever since. I was excited about making a feature film for our kids. That was a huge attraction and coincidentally, Tony grew up in Nelson doing trolley racing and I grew up in (neighbouring) Blenheim doing trolley races in the late '60s and '70s, so I completely related to it."

"David Paul sent me a photo of himself when he was about 12 years old sitting on this trolley with the old rope steering, just about to head down the road. So I knew he had a little soft spot for the idea," laughs Simpson.

"He's a great artist with a fantastic eye and that's what he brought to the movie: He brought it to life so it would look great on the big screen. He was able to capture the essence and the magic that was in the air here, which was just brilliant."

"The brief was really just Tony and I talking: 'How do you do comedy? How do you shoot it?'" Paul explains. "We decided that it would be shot simply. It's not about how cool our shots could be – it's not an art-house film, each frame had to tell the story and that's critical. You only have a few moments to tell a gag and the audience must get it. They don't get a second chance. Then when I came to Nelson, Tony and I hung out, visiting the locations working out our shots, doing camera tests and so forth."

"I often describe Nelson as another character in the film because it was so much a part of the landscape," Simpson explains. "They're places I grew up as a kid – down by the river, or up the Centre of New Zealand, or down the Church Steps so I wrote those into the script – knowing where we wanted to shoot those scenes. All those little things were important for me to have in the movie and cemented it in the here and now. So that was always the look."

"I couldn't have asked for a better place to shoot and a lot of the crew didn't want to leave, they fell in love with the place, the people and the vibe," Simpson continues. "And it's easy to get around here: All of our locations were within about a kilometre or two of each other so it was easy to shoot around the town and everyone was very, very accommodating. I was very privileged and it was great to introduce other people to Nelson as well and show what a film friendly town it was."

"I was really amazed when I came here and Tony took me around all the sites that he'd always had in his head and said we're going to shoot this here and this here," recalls co-writer Andrew Gunn. "The thing about Nelson is that wherever you point a camera it's just a beautiful location. You don't have to build any sets or anything, it's just a fantastic place to film."

"Filming in Nelson has been one of the highlights of this production," agrees Producer Tim Sanders. "We've been welcomed with open arms. And with financial assistance from the Nelson City Council and the Venture Accelerator Group not only have we found the place beautiful to work in and had a lot of support from the people of Nelson, but they've got a stake in the film as well."

The Trolley Derby usually runs in February/March which is high summer in Nelson, but that window was unavailable to the production. "We had come to Nelson to shoot the last derby but it poured with rain so it didn't look good on screen," recalls Simpson. "We actually shot just after the middle of winter, but the amazing thing about Nelson is the incredible climate they have here – we had about 22 days of clear blue skies and the two days it rained, we were inside shooting interiors, so we were blessed with the weather."

"Shooting out of season turned out to be in our favour actually," explains Paul. "Nelson has trees everywhere and if we'd been in summertime they would have been covered in leaves and we would have had horrendous lighting issues – people moving in and out of light and shade. We didn't have huge lighting trucks so we couldn't combat that, we just had to go with what nature provided. So the fact that there were no leaves on a lot of the trees meant the sun was able to filter through which was quite a big advantage."

"I found that having boundaries set by being a low budget film was quite a positive thing – how to work within our resources," Paul continues. "You go 'OK I've got this and I've got that, a piece of number 8 wire, what can we do with it to make it work?' Tony chose a lot of hand held camera work because he wanted us to be close to the kids and able to move freely. He wanted the audience to be with the kids on the journey, participating – not sitting back in the cinema watching somebody else's story. Then we used a 'pencil camera' which is just a tiny camera that we mounted inside the karts and sometimes to film the point of view of the drivers. Inside some of these carts, particularly the Aussie Flash and Kiwi Flyer, there's not a lot of space and we usually needed them moving. That was invaluable – there were several shots we got with the pencil camera that we would never have got otherwise. And it worked great as a second camera quite often - we'd quickly throw it in on a pole and I'd give it to Matt Tuffen my focus puller - any opportunity to get a second camera onto a scene we'd go for it."

"**Kiwi Flyer** is essentially a location-based production, we didn't have a lot of construction," comments Sanders. "Ken Turner, our production designer is a great South Island stalwart of the film industry and he was exactly the right man for this job. He can take a piece of stick and a bit of string and turn it into a magnificent looking set."

"Ken had an incredible roll your sleeves up, get in there boots and all attitude," agrees Simpson. "He brought this incredible Kiwi ingenuity to the film. He's got a fantastic eye for the Kiwiness of it. I was very lucky to have him on board. Because we were trying to make this on the smell of an oily rag, he managed to double the look of the budget. The same with David Paul the DOP. The joy of having Ken was that his wife and daughter were also on his team, which was quite special and they all gave 110%. I think he liked the project too – there must have been some trolley racing in his past as well!"

"The Trolley race is a pretty impressive event with hundreds of amazing trolleys and at the end of the day, they are a key focal point in the film," says Turner. "The trolleys we used were all pre-existing ones within the age group that was specific to us – the 'Zimmers and Zoomers' for 10 to 13 year olds. After that they go to Rockets, which are the adults'. We did involve some of those because their look was more along the lines of our Aussie Flash trolley, which took a bit more money and expertise to build. The other trolleys were more reminiscent of what people would build in their garages. So we contacted all of the previous year's participants and I think about 90-98% said they wanted to be involved, which was great. They turned up for four days of shooting and were just fantastic. Without the Nelson Trolley Club, the kids and their parents, we couldn't have done it. All those people put in their little bit to make it look real. We could never have come up with enough imagination to build such an array of so many amazing looking machines that had so much effort put into them, it was fantastic. Hopefully we've been respectful enough to them, because it's their story too."

"The trolleys are the heart of the film, the entire story centres around them," adds Producer Tim Sanders. "The local trolley people formed a relationship with Tony when he shot some material on their actual race days and of course Gordon Dacombe our trolley builder, custom-built some karts for us and gave us a fantastic look for the film."

"Gordon did an amazing job on our two hero trolleys- they're just beautiful pieces of art. We were very privileged to have someone like him on board," agrees Simpson. "All the other trolleys were built in garages and backyards, out of mussel buoys and canoes and old bikes – you name it – they cobbled it together. And the kids just loved it. It's a gorgeous thing to be involved with and the kids in the movie thought it was absolutely wonderful."

"We want kids when they to see this movie to go out and say 'hey let's go and build a trolley, let's go and do this'. That's getting into the whole Kiwi ingenuity; roll your sleeves up and do it yourself attitude: Get down that hill and have a great time... but don't forget your brakes," Simpson laughs.

Our target audience is 5-12 year old kids with their parents. We've got something for them all: For the kids we've got the banana-skin jokes and the trolleys whizzing down the hill and the parents can enjoy the emotional story as well. It's also nostalgic for them, because a lot of parents might have built trolleys as youngsters or whizzed down hills, but some of the kids wouldn't have seen trolleys like this before, so if we can get them excited about things like this, having adventures, we'll be pretty pleased."

"I think it's not just a kids' movie, parents will enjoy it too," says co-writer Andrew Gunn. "This is a movie you can take your kids to see and even if you don't have kids and you'll still find it charming and fun and interesting."

"Adults have already been laughing at the scenes, out loud, just watching rough cuts," says David Paul. "It's a great family movie. It's amazing making people laugh and smile – that's awesome. And I can see it getting huge DVD sales as well just going by what my kids have bought when they were younger and the sort of DVDs they watch over and over."

"I think **Kiwi Flyer** is going to be a very successful film. I've always thought that and that's what I told my crew to encourage them to come down and support the making of a New Zealand children's movie," Paul continues. "It's amazing the passion amongst the crew to do that. Maybe it's because most of us are parents but they came here because they loved the script and wanted to make this movie. It's a collaboration. Everyone fought tooth and nail for their departments to get the very best they could for the film and I think the results are going to speak for themselves."

"The biggest challenge was just to try and bring it in on time and budget because the movie has a lot of layers to it and a lot of gags," says Simpson. "Sometimes we had to drop jokes that Andy and I had sat around and laughed over for about three years - you'd just have to put a pencil through it. But you try and make the best of what you've got and that's what the crew did too. They were fantastic. There was a lot we had to shoot every single day and for the size of the movie it was full on, but we were blessed with the beautiful weather and all the actors were terrific. The joy is being able to bring what's on the page onto the big screen in a way that you're satisfied with and that you hope will satisfy the audience. We want those kids to be on the edge of the seat or have a really good laugh and that's why we made the film. A lot of people saw that in the script and that's why I was blessed to have those people involved. It's not just my movie it's their movie as well."

ABOUT THE CAST

EDWARD HALL - Ben

"Ben is an easy-going kid. He is not smart when it comes to school subjects, but he's clever in how he lies to his mum! And he's full of mischief – he gets into a lot of trouble. But he's a good kid – he doesn't mean to get into trouble, he does what he thinks is right," says Edward Hall of his character in **Kiwi Flyer**.

Hall was excited when to learn he had landed the part – particularly about visiting somewhere he'd never been before and the chance to meet new people. His best friend in the film is played by newcomer Tikirau (Tiki) Hathaway. "Tiki was great – we lived with each other as well, so we were more than friends, we were kind of like brothers by the end of the shoot," says Hall. "But he lives in Auckland too so we'll definitely be able to stay in touch. He's a good actor and fun to work with. A lot of people say there was just like a click when we first met and when you see us together we just kind of gel. We certainly got along, laughed at the same jokes and that kind of thing."

Hall began his acting career at the age of eight in an episode of *Power Rangers*: "Just a couple of lines, but my first experience being in front of a camera, being on TV and it was really fun. I immediately thought 'I want to keep doing this'. So I kept doing auditions, then I ended up being in a music video, which was a lot of fun, then a small part in *Legend of the Seeker* and from that point on better auditions started coming in."

His biggest role prior to **Kiwi Flyer** was in a German film called *Just Think of the Both of Us*: "I was the lead child and we acted in German which was quite hard to read. Usually you learn the script and know what the other cast are saying so you know when to come in with your line. With this, I had to remember the very last German word they would say so I knew when to talk. It was quite difficult but I got the hang of it by the end."

He then appeared in the tele-feature *Bliss* about the life of author Katherine Mansfield, which "wasn't a big part, but it was a lot of fun, good experience," he says. Tandi Wright was also in the film, although they never met. In **Kiwi Flyer** she plays his mother, Karen: "When I heard that she was going to be in it I was quite excited because she is pretty well known throughout New Zealand especially with *Nothing Trivial* being on TV right now. She taught me lots and just being able to work with her has been a real privilege and lots of fun."

"Eddie is great," says Wright. "Really prepared and onto it. He's quite serious about it and very hard working. We're shooting 6 days a week so it's quite full on for him".

"Edward's a good dude - he's very talented, beyond his years," adds co-star Dai Henwood. "As a kid's movie it's very important to have a solid child in that role. Edward, and Tiki as his mate Jeff, were totally solid."

Hall is in almost every single scene: "I've never been a lead before, but I knew it was going to be challenging. You have to be really upbeat and excited about going in each day and get it done to a high standard," he says.

Working with director Tony Simpson "was great", says Hall. "A lot of directors can be quite strict but Tony was really easy going and open to new ideas. He never got angry and was really supportive."

"Edward was great - a real professional and a great little actor," says director of photography David Paul. "He knew what I was talking about because he's experienced so he knew the jargon and everything which a lot of the other young actors didn't because it was their first film. He did some beautiful work in *Bliss* too."

Hall found the biggest challenge "capturing the emotions of Ben: He's just lost his father and I didn't really have anything to relate to that - I haven't lost anyone close to me before - so I really had to dig deep to imagine how he must feel and capture the sadness that he's been feeling."

He also found it hard working with Nelson actors Myer van Gosliga (Shannon) and Doug Colling (Shayne): "Doug and Myer are really good actors and they're also really good mates," he says. "But on screen we're enemies so it was sometimes hard getting being enemies on set one minute and then having a lunch-break and being friends again."

His only disappointments were not getting to ride the trolleys properly and not being able to do his own stunt work: "It wasn't that I couldn't do them, but if something went wrong and I broke my arm or something, it would have been bad for continuity," he explains. "But yeah it was strange sitting by the camera looking across at someone dressed exactly the same as you."

"It's also going to be a bit strange going back to school and getting back into that old routine," he continues, "but it will be good to catch up with all my mates - but I imagine it's going to be really annoying telling everyone about my experience over and over again."

TANDI WRIGHT - Karen

"The script was so lovely – full of local colour," says actress Tandi Wright of **Kiwi Flyer**. "It has a real vitality and fun spirit to it - lots of goodies and baddies and chases. It's not about technical wizardry it's about characters and their relationships and action!"

"Karen has seen some troubling times – her husband died about a year ago. So she has been a solo mum dealing with a teenage boy, having to make a living and taking over her husband's business," Wright explains of her character. "But she's a battler, a positive attitude gal trying to make the best of a tricky lot."

She found "the marriage of comedy and drama and working out tonally how to make that work, an interesting line to tread in a comedy," she explains. "There's a lot of broad comedy and then my character is like the serious heart of it, so that's been an interesting experience for me – trying to make it all work with the other material. But it's been a good challenge."

Working with comedian Dai Henwood as her love interest and son's teacher Mr Lumsden, was "just lovely. He's the nicest man on the planet. When you're in a film surrounded by kids it's actually really nice to have an adult to work against."

"I have a lot of respect for Tandi as an actor both on stage and screen," says Henwood. "I come from a theatre background and the last play I saw her in she was opposite my dad [Welsh-born stage stalwart Ray Henwood] in a show called *Rutherford*. It put the boot up me a bit because I thought 'I've got some quality to act against so I better up my game.'"

Wright is one of New Zealand's most popular and familiar actresses, seen by domestic television audiences in the series *Nothing Trivial*, recently commissioned for a second series. She also featured as Lily in the tele-feature *Bliss*, based on the life of author Katherine Mansfield and starred in the futuristic drama *This is Not My Life*, produced by Tim Sanders. Wright also takes a recurring role in Walt Disney's *Legend of the Seeker* and the sixth series of the hugely popular *Outrageous Fortune*.

Her role as Anne Bryson in the feature film *Out of the Blue*, based on one of New Zealand's most notorious massacres, earned her a nomination for Best Supporting Actress and another for the television series *Serial Killers*, a black comedy about writers on a soap. She also received a Best Actress nomination from TV Guide's People's Choice Awards for her role in *Willy Nilly*.

Wright's feature film credits are wide and varied including the schlock horror *Black Sheep*; a supporting role as Julie Andrews in BBC TV's Peter Cook and Dudley Moore biopic *Not Only But Also* and CBS TV's *Raising Weylon*, directed by Sam Pillsbury. She also had supporting roles in *Toy Love*, directed by Harry Sinclair, *This is not a Love Story* and in Gaylene Preston's *Bread & Roses* and *Absent Without Leave*.

On television she has also appeared in *Xena: Warrior Princess* as Sonata/ Sarah; the Australian drama *Crash Palace* and local productions *Mercy Peak*; *Street Legal*; *Atlantis High*, *Being Eve*. She is probably still best-known to New Zealand audiences for her role as nurse Caroline Buxton in the long-running drama series *Shortland Street*. Additional small screen credits include the tele-features *Piece of my Heart* and *The Kiwi Who Saved Britain*; the mini-series *Doves of War* and the children's series *Madigan's Quest*; *The Lost Children* and *Seven Periods with Mr Gormsby*.

On stage, Wright won the Chapman Tripp Most Promising Female Newcomer Award for her performance in *A Midsummer Night's Dream*, winning Best Supporting Actress in 2000 for *Rutherford*. Additional theatrical credits include Viola in *Twelfth Night*; *Three Days of Rain*; *When the Rain Stops Falling* and *Boston Marriage*.

Wright graduated from Toi Whakaari, the New Zealand Drama School with a Diploma of Drama; earned a Bachelor of Arts from Victoria University and was an International Artistic Resident at Shakespeare's Globe Theatre in London in 2004.

DAI HENWOOD – Mr Lumsden

“My character, Mr Lumsden, is a sort of bumbling, geeky teacher who has a good heart,” says comedian Dai Henwood of his role in **Kiwi Flyer**. “He really loves and looks after his students and by the end of the movie he grows into a slightly cooler teacher - definitely his dress sense, anyway. He’s not that stylish, but he does look extremely good in lycra!”

“The script was quite broad in that it appeals to a lot of people and I thought it was something I could do justice to,” he says. “My part had comedy, but it wasn’t overly written. It was challenging to me, being in a kids’ movie and it was lots of fun.”

Henwood is one of New Zealand’s favourite comedians, winning the Fred Award in 2007 for Best New Zealand Comedian and Best Music TV Presenter at the Cleo Music Awards. The same year he was nominated by the NZ Comedy Guild for Best Male Comedian; Best On Screen Comedy Performance for *Roll the Dai & Insert Video Here* (which also earned him a TV Guide Award for Funniest Person on TV) and the Kevin Smith Memorial Cup for Best Artist Achievement. Additional Awards include Best Male Comedian in 2004 and 2005; Best Television Performance for *Insert Video Here* in 2006, Best MC also in 2006; the Billy T James Comedy Award winner in 2002 and Pulp Comedy’s Best New Face in 1998.

Henwood has also undertaken numerous stand-up shows including the NZ International Comedy Festival in 2004, 2005 and 2007; the Tokyo Comedy Store in 2006 and his solo show – The Story of Funk – Pfunk Chainsaw, The Venezuelan Meat at the Edinburgh Festival, Melbourne Comedy Festival and several local festivals.

“Live stand-up on stage would be my favourite medium because you have an immediate response – you’re either dying or doing well,” he explains. “With film, it’s not on screen until about 10 months later, but stand-up is the hardest thing. I guess the best would be somewhere in between and I love TV too.”

“I can act and I really enjoy acting, but it was a bit of a challenge for me on this,” Henwood admits. “I did a lot of *Xena* and *The Tribe* and those sorts of things when I was younger, but it’s been a while since I got on screen and this role is very different to the person I am. It was hard keeping up the confidence that you’re doing the right thing: When someone calls ‘Action!’ there’s a whole lot of people staring at you going ‘don’t stuff this up!’ because if you do, everyone’s got to re-set and then we start getting behind ... So just trying to deliver the best I could on every take was a challenge.”

In addition to his appearances in *Xena* and *The Tribe II* he has also featured in the local productions *Trials of Napier*; *Secret Agent Men* and *Revelations* and the short films *Empire Superette Tramp*; *Firepussy* (which he directed) and *Tuesday Reggie*. He graduated from Victoria University with a Bachelor of Arts in 1998 and has since hosted or been a panelist on various radio stations, written guest spots for magazines such as *Cleo* and *Fashion Quarterly Men* and featured in the theatrical productions *Swingball*, *Schtick* and *Rolling Stoned* for Auckland's Silo Theatre.

More recently Henwood has entertained viewers of New Zealand channel C4 as host of *Roll the Dai*; *Insert Video Here*; the Entertainment News show *Meaty* and *Sam & Drew's Awesome Adventure*. He is currently amusing audiences on the irreverent weekly news comedy *7 Days*.

"*7 Days* is a late night TV show with older comics, so I was a bit nervous about working with kids," Henwood admits. "But I'm a big family guy so I don't have issues with them. I'm really looking forward to taking my nephew and niece to this film – it's not often I get to take them to something I'm in that I can actually show them! But I think adults will enjoy **Kiwi Flyer** too because it's got a great heart."

"As soon as Dai came on set the atmosphere changed, everything was a laugh" says co-star Edward Hall (Ben). "Working with him was just how you would imagine it – he's extremely funny and cracked jokes the whole time. He's a really nice guy, and helped and taught me lots of stuff."

Next, Henwood has a project in the US about Kiwis working there – in particular "a friend's an architect rebuilding the Trade Centre" and he's also organising more live tours: "It's been a few months since my last tour and I get a bit jittery when I haven't done one!"

VINCE MARTIN – Wayne Worthington

“When they sent me the script for **Kiwi Flyer** and I thought ‘Oo yeah I’d love to do this, this is fun,” says Vince Martin, spokesman for the Beaurepaires tyre company in New Zealand since 1983.

“I think Wayne is a typical Australian,” says Martin of his character. “He means well but he comes across as a little over-bearing or forthright. He loves his wife, loves his sons and I think as an Australian living in New Zealand, he’s a bit like a fish out of water - but I like him.”

“Vince has been an incredible trooper,” says director and co-writer Tony Simpson: “We’ve thrown tyres at him and sprayed him with mud and he just says ‘that’s fantastic, bring it on!’”

“Working with Vince has been awesome,” says Doug Colling who plays his elder son Shayne in the film. “That’s been one of the highlights for me. He’s great to feed off and it’s really helped me and some of the other cast in certain scenes having that energy there.”

“Doug Colling and Myer Van Gosliga who play my sons in the film have been just great,” says Martin: “We’ve had a lot of fun on camera as well as off.”

Martin’s previous film experience includes a minor role in the US feature *Castaway* with Tom Hanks and with fellow Australian Nicole Kidman in *The Night Watcher* and HBO’s *The Tracy Ullman Show*.

In Australia Martin was the co-lead in the movie *Breaking Loose* and in many television series, most notably in the prime-time series *E-Street* when he played the serial killer Steve Richardson - Mr Bad.

“I get asked to play the bad guy a lot (I don’t know why?!),” he laughs, “but I really liked the character of Wayne in **Kiwi Flyer**. He’s a bit of a twit, but a likeable twit.”

Additional television credits include *Home And Away*; *Number 96*; *The Young Doctors*; *The Restless Years* and *Sons And Daughters*. He has also performed with his quartet on *Ray Martin's Midday Show*, the *Ernie And Denise Show* and *The Bert Newton Show*.

Martin was just nine years old when he heard Dave Brubeck's *Take Five* and got the jazz bug. He bought his first guitar with money made from selling newspapers and, at age 11 in front of giggling school buddies, Vince Martin performed his first gig still in short pants.

He was reluctant to sing at first, preferring to develop his guitar-playing skills until he heard BB King's, *The Thrill Is Gone* and a new singer was born. Since then the timber tones of Vince Martin's voice have delighting audiences worldwide from the Sydney Opera House in Australia, to the Milky Way in Holland, The Roosevelt Hotel in LA and the Iridium in New York.

On finishing **Kiwi Flyer** Martin will be returning to Sydney and recording an album. But while on location in Nelson he has seen some local jazz bands and reckons "One of the best jazz bands I've ever seen was right here."

TONY SIMPSON - Director/ Co-writer

"Tony was great – a lot of directors can be quite strict but Tony was really easy going," says Edward Hall who plays the lead role of Ben in **Kiwi Flyer**. "He's open to new ideas, he never gets angry and is really supportive."

"Working with Tony has been a really lovely experience," adds co-star Tandi Wright who plays Ben's mother Karen. "You can tell he comes from an action background because he's constantly in motion – he's everywhere at once!"

"He's a lovely guy," agrees Dai Henwood who plays Ben's teacher Mr Lumsden. "I hadn't worked with him before so it was a new experience for both of us. As soon as we met we immediately struck a good rapport. He's nice to work with and keeps a good vibe on set, which is pretty key."

"Tony was great," says Vince Martin who plays Wayne, the head of the opposition. "He's right on the case, he knows his stuff - it's a very personal story for him, he helped write the script. He's been a treasure to work with".

"Tony's got this real vision of what he wants for this heart-felt movie," adds actor Doug Colling who plays Wayne's older son Shayne. "I think having grown up here, this film is Tony's love letter to Nelson."

"I couldn't have asked for a better place to shoot," says Simpson. "I was very privileged. A lot of the crew didn't want to leave - they fell in love with the place. It was great to introduce other people to Nelson as well and show what a film friendly town it is."

Tony Simpson is a film and television producer, director and writer with twenty-four years in the industry. Having trained in drama production, Simpson worked as a director on the long-running local drama serial *Shortland Street*, produced the children's television drama series, *Mel's Amazing Movies* and created and produced the animated TV series, *The Adventures Of Cumie The Cloud*.

He has also worked as an assistant director on many big budget Hollywood movies including *Willow*, *The Vertical Limit* and *The Lion Witch and the Wardrobe* and small New Zealand art-house films, such as *Illustrious Energy*.

At present he makes a living directing television commercials and corporate DVD's in Christchurch and more recently was First Assistant Director on the Margaret Mahy-inspired family TV series *Kaitangata Twitch*.

TIM SANDERS - Producer

Tim Sanders is one of New Zealand's most successful producers who has worked on over thirty feature films or major television series in 18 countries, winning him two BAFTA's, an AFI award, an MTV award and a Golden Globe nomination.

He has produced three of New Zealand's most influential films *The Frighteners*, *Whale Rider* and *The Lord of the Rings: The Fellowship of the Ring*. Other credits include the Australian productions of *Reckless Kelly*, *The Year of Living Dangerously*, *Gallipoli* and more recently, the New Zealand vampire movie *Perfect Creature*.

Local television credits range from *Marlin Bay*, *Shortland Street* and *Plainclothes* to his most recent production, the intriguing television series *This Is Not My Life*.

ANDREW GUNN - Co-writer

A freelance scriptwriter, Andrew has worked for TVNZ's Children's Unit from 1992 to 2005 as a writer on all manner of children's television programmes. He won Best Children's Programme in 1998 for his *The Beginners Guide To Space Travel*. He now writes regularly for *What Now* which was presented for many years by brother Jason Gunn.

Gunn has collaborated with Simpson on two previous projects and they both aspire to create moving dramatic yet humorous films for a family audience.

DAVID PAUL – Director of Photography

David Paul is a rising star in the New Zealand screen industry whose credits include Director of Photography on the tele-features *Rage*, *Tangiwai* and *Until Proven Innocent*, for which he won Best Cinematographer. He also shot *Reservoir Hill*, an interactive drama which won a Gold World Medal at the prestigious 2011 New York Festival and the International Digital Emmy for Best Show.

Paul first met **Kiwi Flyer** director Tony Simpson when he was cinematographer on the family drama series *Kaitangata Twitch* (on which Simpson was first assistant director), which received the Platinum Award at the Houston World Fest; was a finalist at the esteemed Prix Jeunesse festival in Germany and for best non-animated or mixed series category at the Kidscreen awards in New York. It was also nominated for eight domestic film awards, including Best Cinematography.

Paul also shot the partly-animated documentary *A Tall, Long-Faced Tale*, about renowned New Zealand writer Margaret Mahy, author of *Kaitangata Twitch* and numerous other children's stories. Both were produced by Yvonne Mackay with whom Paul also collaborated on a documentary about *Justice Durie; Te Koha O Whaea Irihapeti* and *Aspiring* which featured lost footage of poet James K Baxter, photographer Brian Brake, composer Douglas Lilburn and artist John Drawbridge, from a legendary trip they made in 1949 to climb Mt Aspiring in the South Island.

David Paul was also director of photography on the successful television dramas *The Insiders Guide To Happiness* and its follow up, *The Insiders Guide to Love*, both of which were nominated for Best Camera.

Additional television credits include Gibson Group's *Paradise Café* (2nd unit DOP) *The Hothouse* (DOP) and their political satire *Facelift* as well as the children's series *The Tribe*. He was also 2nd Unit DOP on Gaylene Preston's feature *Home by Christmas*, shot by Alun Bollinger and worked with Preston on the UK documentary *Time of Our Lives*. He has also worked on numerous commercials, short films and music videos for artists such as Tourist; Eurythmics and Split Enz in concert.

KEN TURNER – Production Designer

Ken Turner has worked as an Art Director on over 150 international television commercials and numerous feature productions.

Most recently Turner served as Art Director on the feature *Tracker*, starring Ray Winstone and Temuera Morrison; *Wolverine* starring Hugh Jackman and the MTV documentary *Duell Challenge* as well as Production Designer on the Japanese feature *Dororo Samurai* adapted from Tezuka Osamu's popular manga and the South Korean horror *Antarctic Journal*.

Turner has also worked as Art Director on the New Zealand production's *Out of the Blue* and *Scarflies*, directed by Robert Sarkies and as Production Designer on *50 Ways of Saying Fabulous*.

He was set dresser/props maker on *Perfect Creature*, produced by **Kiwi Flyer's** Tim Sanders and construction manager on *Hercules*, *Lord of the Rings*, *Vertical Limit*, *Jude the Obscure*, Peter Jackson's *Frighteners* and *Heavenly Creatures* and *Sylvia* a biopic on author Sylvia Plath, starring Gwyneth Paltrow and Daniel Craig.

His wife Kim has worked as an art department coordinator with Ken on two or three projects and this will be daughter Alexandra's third feature with him – they have also done a number of commercials together. "The hardest thing about working with your family is you expect them to put in the same amount of hours you do. So they can't clock off after ten hours and go home early and when you do get home all you do is talk about work and what you're going to do the next day, so it becomes a 24 hour job. But there's lots of good things about it too!"

DON McGLASHAN - Composer

"I would never have thought in my wildest dreams that I'd have Don McGlashan doing the music," says director and co-writer Tony Simpson. "He's written us a beautiful score and theme song, which is quite something. So it's just fantastic to have an iconic Kiwi musician being involved in this project."

In the last decade Don McGlashan has become one of New Zealand's most prominent film, television and theatre composers. He won an APRA Silver Scroll Award for the song *Bathe In The River*, sung by Hollie Smith, in Toa Fraser's feature *No 2*, winner of the 2006 Audience prize at the Sundance Film Festival. He also scored the features *Show Of Hands*, *Dean Spanley* and *Matariki*, as well as the series *This is Not My Life*, produced by Tim Sanders. In 1990 he scored Jane Campion's award-winning film "*An Angel At My Table*".

During this time, he also released his debut solo album *Warm Hand* and the follow up, *Marvellous Year* (Arch Hill Recordings) with his new band *The Seven Sisters* – Maree Thom on Bass, John Segovia on pedal steel guitar, Dominic Blaazer on keyboards and mandolin and Chris O'Connor on drums. He also has a side project with Sean Donnelly, Sandy Mill and Victoria Kelly - *The Bell Birds*.

McGlashan opened for Crowded House on their 2008 US, European and Australian tours and was a guest musician with the band. He also collaborated and contributed to the 2009 Neil Finn project *Seven Worlds Collide*.

He was a member of the percussion ensemble *From Scratch* from 1979-86, and was drummer and singer with Auckland agit-punk band *Blam Blam Blam* from 1980-82. After a year in New York as a drummer with avant-garde dance company *Laura Dean Dancers and Musicians*, he returned to New Zealand and together with Harry Sinclair, formed the innovative music/theatre/film act *The Front Lawn* in 1985. They performed at the Edinburgh Festival in 1988 and 1989, as well as Europe, the US, Australia and New Zealand until disbanding a year later.

McGlashan was singer and main songwriter in *The Mutton Birds* from 1991 to 2002, releasing four New Zealand top ten albums (two platinum) and two top five singles, including the No.1 single *The Heater*. His song *Anchor Me* won him his first APRA Silver scroll in 1993. The group signed to Virgin Records UK in 1995, and were based in London from then until 1999, touring throughout the world. The band's third album, *Envy Of Angels* (1997), made the UK's Sunday Times ten best records of the year list.

McGlashan studied English and Music at Auckland University, and played French Horn and percussion in the Auckland Symphonia from 1979-82.

PAUL MAXWELL – Editor

“Paul Maxwell is probably one of the most experienced editors in the country,” says director and co-writer Tony Simpson. “The timing that he has found in the scenes; the beats that he’s drawn out and the little nuances have taken this movie to another level for me. That’s the magic of the editing process, when the film is cut together, the music is added and the movie comes to life.”

Maxwell was nominated for Best Editor for the highly successful New Zealand feature *Sione’s Wedding* in 2006. He also edited the acclaimed feature *Rain*, directed by Christine Jeffs.

More recently Maxwell was editor on the intriguing television drama series *This is Not My Life*, produced by **Kiwi Flyer’s** Tim Sanders and the feature films *Russian Snark*; *The Insatiable Moon* and *Rest for the Wicked*.

Additional credits include the TV series *Bloodlines*; the Singapore/NZ feature *The Tattooist* and the short films *Hauraki*; *Salt & Vinegar*; *Aphrodite’s Farm* and *Us*.

Crew List

Directed by	Tony Simpson
Produced by	Tim Sanders
Screenplay	Andrew Gunn & Tony Simpson
Composer	Don McGlashan
Editor	Paul Maxwell
Director of Photography	David Paul
Production Designer	Ken Turner
Line Producer	Maile Daugherty
Casting by Fly Casting	Neill Rea and Ross Anderson
First Assistant Director	Fraser Ross
Production Coordinator	Angela da Silva
Production Accountant	Ian Nobin
Second Production Coordinator	Louise Allan
Assistant Coordinator	Jimmy Hayes
Production Runner	Sam Booth
Second Assistant Director	Reuben van Dorsten
Third Assistant Director	Rachel Bristow
Art Department Coordinator	Kim Turner
On Set Art Director	Alexandra Turner
Props buyer/Vehical Wrangler	Kevin Butson
Art Department assistant	Russell Menary
Art Department runner	Delainy Kennedy
<i>Kiwi Flyer and Aussie Flash</i> built by	Gordon Dacombe
Trolley builders	Trevor Carston
	Stephen Lovell (Advanced Composite Engineering)
	Matt Tuffin
First Assistant Camera	Graham Smout
Second Assistant Camera	Alastair McKenzie
Data Wrangler	Phil Burchell
"B" director of photography	Sian Clement
Cast Coordinator/Publicist	Kerry Fleming
Chaperone	Jane Winter
Dialogue coach	Caitlin Bossley
Casting assistant	Elle Marquet
Dance coach	Karen Alexander
Script Supervisor	Jill Alexander
Costume Designer	Hayley Lukies
Costume Standby	Sophie Hodge
Costume Assistant	Adrian Hebron
Gaffer	Hamish McIntyre
Key Grip	Bret Saunders
Grip Assistant	Mark Matchett
Best Boy	Graham "GT" Thompson
Location Manager	Michaela Blackman
Location Scout	Jean Hewitt
Make up/Hair Supervisor	Poppy MacPhedran
Makeup/Hair Assistant	Katie Fox-Heywood
Hair Assistant	Aboki Hairdressers
Hair services	

Safety Consultant
Safety Officer
Stunt Coordinator/double
Sound Recordist
Boom Operator
Unit Manager
Location Catering

Stills photographer
Lighting Equipment
Assistant Editor

Post Production Facility
Post Production Supervisor
Sound Supervisor
Operations Manager
Di colourist
Online
Re Recording Mixer
Sound Designer
Camera Equipment supplied by
Insurance provided by
FIUA
Legal Advisor

Willy Heatley
Damian "Damo" Molloy
Steve McQuillan
Ben Vanderpoel
Nikora Edwards
Josanne Tane
Petite Fleur - Horst Wellmeyer and
Justine Roberts
Joni Anderson

Nicki Dreyer
Gwen Norcliffe
Images Post Production and Sound
Grant Baker
Steve Finnigan
Jane Anderson
Paul Lear
Andrew Mortimer
Tom Miskin
James Hayday
Camera Works Limited
Aon NZ - Paul Weir
Joe LoSurdo
Matt Emery